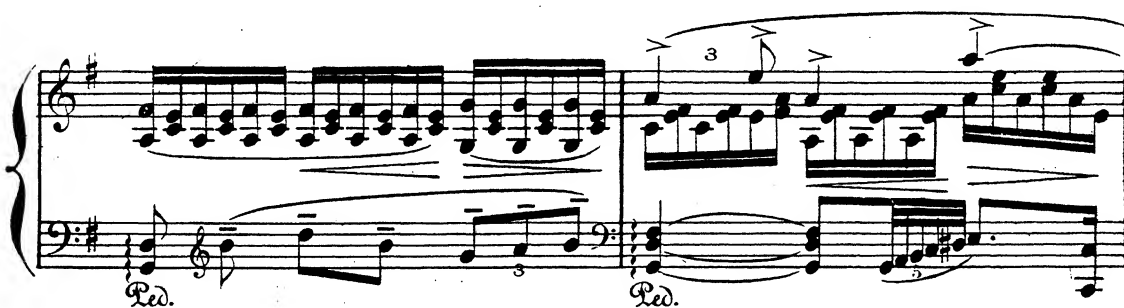
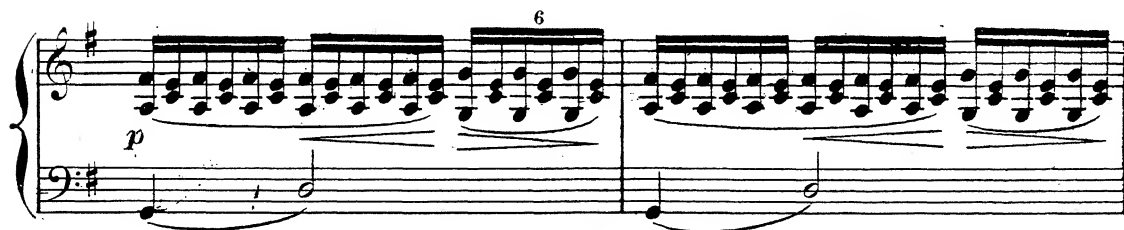
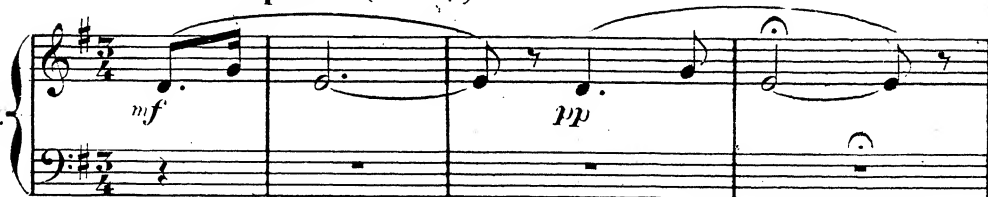


## Acte II.

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*Sur le port. (même décor) Les bateaux ne sont plus aux mêmes places.***Andante tranquillo.** (♩ = 56)

PIANO.



## a Tempo.

The musical score is written for piano and consists of five systems of staves. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical elements:

- System 1:** Starts with a *dol.* (dolce) marking. The right hand features a triplet of eighth notes. The left hand has a *p* (piano) dynamic marking. A *Red.* (Reduction) marking is present below the first measure.
- System 2:** Continues the melodic and harmonic development. The right hand has a triplet of eighth notes. The left hand has a *p* dynamic marking.
- System 3:** Features a *p* dynamic marking in the right hand. The left hand has a *p* dynamic marking.
- System 4:** Continues the melodic and harmonic development. The right hand has a *p* dynamic marking. The left hand has a *p* dynamic marking.
- System 5:** Ends with a *cresc.* (crescendo) marking. The right hand has a *p* dynamic marking. The left hand has a *p* dynamic marking.

The notation includes various musical symbols such as notes, rests, beams, slurs, and fingerings (e.g., 3, 6, 3). The overall style is characteristic of 19th-century piano music.

First system of the musical score. It features a grand staff with treble and bass clefs. The music is in 4/4 time. The right hand has a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *sf* (sforzando) and *p* (piano).

Second system of the musical score. The right hand continues the melodic line with eighth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *sf* (sforzando) and *dim.* (diminuendo).

Third system of the musical score. The right hand has a melodic line with eighth notes. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *pp* (pianissimo) and *sf* (sforzando). There are markings for 12 measures in the right hand.

Fourth system of the musical score. The right hand has a melodic line with eighth notes. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *sf* (sforzando).

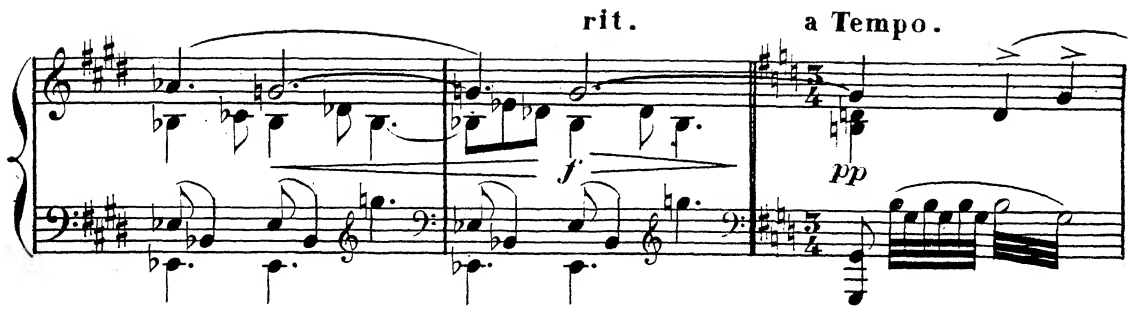
Fifth system of the musical score. The right hand has a melodic line with eighth notes. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *poco* (poco) and *a poco ere* (a poco ere).

scen - do.

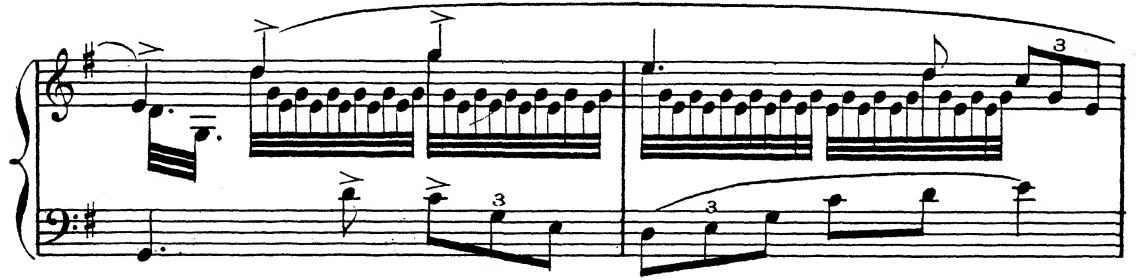
The first system of the musical score is for piano. It consists of two staves, treble and bass. The key signature has one sharp (F#). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, 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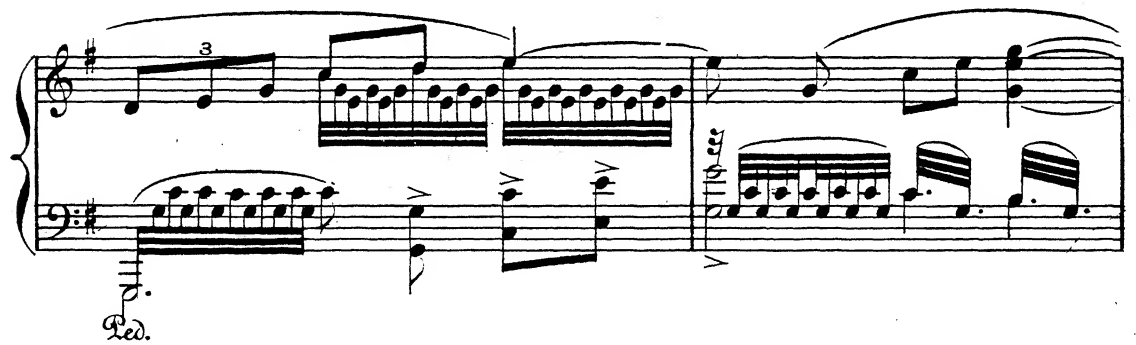
rit. a Tempo.



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The tempo marking "rit." (ritardando) is above the staff, and "a Tempo." is above the second measure. The first measure is marked with a forte dynamic *f*. The second measure is marked with a piano dynamic *pp*. The music consists of flowing sixteenth and thirty-second notes in both hands.



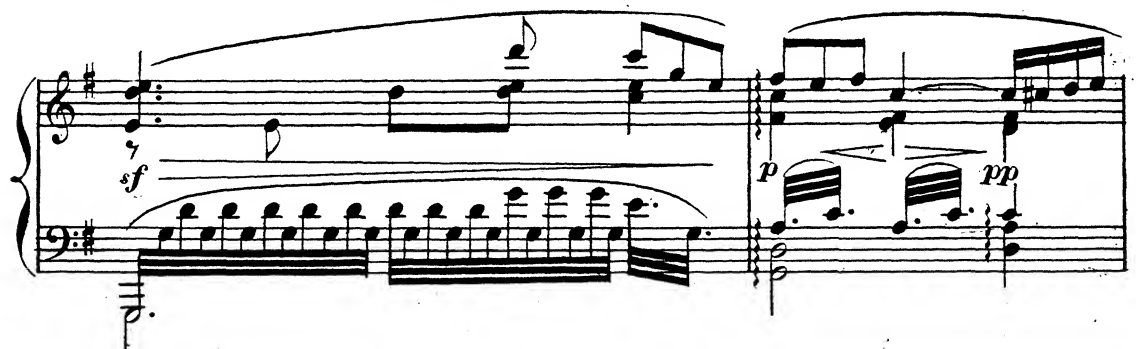
Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music includes triplet markings (indicated by a '3' over the notes) in both the treble and bass staves.



Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music includes triplet markings (indicated by a '3' over the notes) in both the treble and bass staves. A "Ped." (pedal) marking is present below the bass staff.



Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music includes triplet markings (indicated by a '3' over the notes) in both the treble and bass staves. A "Ped." (pedal) marking is present below the bass staff.



Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music includes triplet markings (indicated by a '3' over the notes) in both the treble and bass staves. Dynamics *f* (forte) and *pp* (pianissimo) are indicated. A "Ped." (pedal) marking is present below the bass staff.

First system of musical notation, featuring a treble and bass staff with various musical notes and rests.

Second system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with eighth notes. The bass staff has a harmonic accompaniment. The system includes the instruction *sempre diminuendo.* and *rit.* followed by a *pp* dynamic marking. A fermata is placed over the final measure of the treble staff.

**Adagio espressivo.**

Third system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with eighth notes. The bass staff has a harmonic accompaniment. The system includes the instruction *cresc.* and a *f* dynamic marking. A fermata is placed over the final measure of the treble staff.

*rit.* ( $\text{♩} = 54$ ) **Andante. RIDEAU.**

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with eighth notes. The bass staff has a harmonic accompaniment. The system includes the instruction *a piacere.* and a *p* dynamic marking. A fermata is placed over the final measure of the treble staff.

*rit.* Il fait petit jour.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with eighth notes. The bass staff has a harmonic accompaniment. The system includes the instruction *a T?* and a *pp* dynamic marking. A fermata is placed over the final measure of the treble staff.

JACQUES (au fond de la scène, tourné vers la mer)  
a Tempo.

a Tempo. Ho - hé ho! Ho - hé ho! Ho - hé

*pp*

MARC (de loin lui répondant)

ho! (♩ = 66) Ho - hé

*pp*

ho! Ho - hé ho! Ho - hé ho!

*pp*

Animato.

rit.

*p*

**Andante.** Une barque accoste, on aperçoit le haut de ses mats dépassant le quai;  
(♩. = 63) les pêcheurs montent par la coupée.

First system of the piano introduction. Treble and bass staves. Treble clef has a key signature of one sharp (F#) and a 3/8 time signature. Bass clef has a key signature of one sharp (F#). The music is marked *f* *espressivo*. There are two *Red.* (Reduction) markings under the bass staff.

Second system of the piano introduction. Treble and bass staves. The music continues with *sf* and *p* dynamics. There are two *Red.* (Reduction) markings under the bass staff.

Third system of the musical score. It features a vocal entry for JACQUES. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of one sharp (F#). The vocal line starts with the lyrics "La pêche est-elle bon - - - ne?". The piano part has a *dim.* (diminuendo) marking and a *pp* (pianissimo) marking. There is an *espressivo* marking at the end of the system.

**a Tempo**

MARC (portant un panier à poisson sur le dos)

Fourth system of the musical score. It features a vocal entry for MARC. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of one sharp (F#). The vocal line starts with the lyrics "Pas mauvai - - - se.". The piano part has a *a piacere* marking and a *5* (quintuplet) marking. There is an *a Tempo* marking above the vocal line.

**animato.**

Fifth system of the musical score. Treble and bass staves. The music is marked *f* *animato*. The tempo is significantly faster than the previous sections.

LANDI *p*

Mais

L.

toi, que ça doit te man - quer de nê\_tre plus des nô - tres,

L.

de ne plus sen\_tir sous tes pieds tout le ba.teau frémir au

(♩. = 72)

L.

rude assaut des va - - - gues...

*p*

L. Reprends du ser-vice au-tre part, puis-que le patron Jean-

*p*

**Vivo.**

L. Pier - re t'a-chassé de chez lui.

**Vivo.**

*cresc.* *f*

**JACQUES.** (sombre) *cresc.* *sf* *sf* (menaçant) (♩ = 54)

C'est vrai! il m'a chassé... moi! moi! Vois-tu... **Andante.**

*rit.* **Tempo.** *p*

LANDI

*rit.* **Tempo.** *pp*

Ah! — ça t'avance

L. bien de te faire du mal. **Andante.** Vas-tu conti\_nu\_

L. - er, comme depuis trois mois, à te croi\_ser les

L. bras sans chercher du tra\_vail, *p* toi, le meilleur pi\_

**JACQUES** (abattu) *p* Oui, j'ai vou\_lu souvent\_

L. - lo\_te des pêcheurs de Saint-Jean?.

**Poco più agitato.**

J. m'en al-ler loin d'i-ci... **Poco più agitato.** mais, que veux-

*p*

3

**Allegro**

J. -tu? je n'ai plus de cou-ra- - - - -

*f* **Allegro**

3

- - - ge et je ne puis, mê-me pour un ins-

*sf* *p*

3

**Poco agitato.**

J. - tant, me décider à quitter le pays; **Poco agitato.**



*dim e. rit.*

J. *dim e. rit.*  
j'y laisserais ma vie — en y laissant mon

*sf* *dim. segue.*

**Andante.** (♩ = 65) (1) LANDI (ironiquement)

J. **Andante.**  
cœur. Ton cœur!... Pauv' pe-tit! Et qu'es-

*pp dolcissimo.*

LANDI (ironiquement)

Ton cœur pauvr' pe-tit Et qu'es-

JACQUES (découragé)

L. *p* *p*  
- pè - res-tu donc? — Moi?

(1) Si on adopte, comme à l'Opéra-Comique de Paris, la version indiquée en petites notes, il faudra nécessairement supprimer les deux mesures qui suivent et passer de suite à la dernière accolade.

J. (très sombre) *mf*

Rien! Mais, \_\_\_\_\_

J. \_\_\_\_\_ ça fi\_nira mal! \_\_\_\_\_

*cresc.*

LANDI hausse les épaules et, après avoir regardé JACQUES un instant, s'en va lentement.

*f*

*p*

JACQUES (seul)

Voi-là bientôt trois mois que ma mè-re m'a

*pp* **Agitato**

dit: « Il ne faut plus son-ger à ta douce Ma-ri-e; son père est inflex-

**Agitato**

- i - ble... Voilà bientôt trois mois... trois mois de déses-

*sf*

JACQUES reste assis, la tête

- poir!

dans ses mains; MARIE-ANNE paraît dans le fond de la scène, l'aperçoit, puis, après

**Agitato**

avoir lentement tourné autour de lui, vient s'asseoir à ses côtés et doucement lui

met la main sur l'épaule.

**Agitato**

*rit. pp* *sf* *cresc.*

**All<sup>o</sup> con moto**

C'est toi? C'est bien toi?

**All<sup>o</sup> con moto (♩ = 126)**

*pp riten* *ff*

*sf* *sf* 5

**MARIE-ANNE**

*p Mod<sup>to</sup> assai* **Allegro** (voyant son émotion)

Oui, c'est moi, Jacques... Tu n'en as donc pas oublié.

*Mod<sup>to</sup> assai* **Allegro**

*sf* *pp* 8

(JACQUES fait un geste,  
n'ayant pas la force de répondre) (murmuré)

M.A. *é - - e* Je ne pen - - se qu'à

**Andante.**

M.A. *toi. JACQUES.* Hélas! Depuis trois mois j'ai si gran\_de douleur  
Est-cevrai?

**Andante...**

I.A. *qu'il semble que l'hiver* *entre* *en mon pauvre*

*segue.*

**Allegro.**

M.A. *cœur.* **JACQUES.** *f* Alors — tu compren.

**Allegro.**

J. *- dras* *ma pei - ne loin de*

J. *toi?* *Oui, vrai.* *p*

J. *- ment, quel-quefois, je voudrais qu'on me di - se si j'ai*

J. *bien ma raison;* *je suis si mi - sé -*

*ff*

J. ra - - - - - ble

*cresc.*

*sf*

J. que j'arrive à dou-ter!

*f*

*sf*

MARIE-ANNE. *p*

Dou-ter? comment ce-la?

*sf*

*p* *espressivo.*

*3*



JACQUES. (presque honteux)

Vivo.

*p*

Je me surprends parfois à devenir ja - loux..

*p* Vivo.

MARIE-ANNE. (s'agenouillant près de lui)

*p*

Ja - loux? Regarde-moi. —

M-A. *p* rit.

Je devrais me fâcher, je ne veux qu'en ri - re...

Andante. (♩ = 138) JACQUES.

*p*

Andante.

Quand, — pour t'amu - ser, les soirs de di -

*pp*

J. *manche, en col - le - ret - te blan - che, tu t'en vas danser, n'é - cou - te*

J. *pas les amoureux, — ne crois pas en leurs compliments, ah! —*

J. *tu me ferais si malheureux — en profanant — nos chers serments!*

J. *agitato un poco* *Il n'en est qu'un qui t'ai - me tendre -*

J. *ment... Et ce lui-là, c'est moi!*

*sf*

*Re.*

J.

*pp* *sf*

**Très calme**

*p* MARIE-ANNE.

*N'est-ce donc pas assez de nos peines ré- el- les*

*3* *3*

**Tranquillamente assai**

M. A. *et faut-il nous cré- er en- cor d'autres tour-*

*8* *sf*

**Animato.**

M-A. - ments, des maux i - ma - gi - nai - res?

M-A. Jac - - - ques, rap - pel - le - toi, \_\_\_\_\_

M-A. \_\_\_\_\_ rap - pel - le - toi! \_\_\_\_\_ ne pro - fanons

M-A. \_\_\_\_\_ pas nos chers ser - ments! \_\_\_\_\_

*dim.*

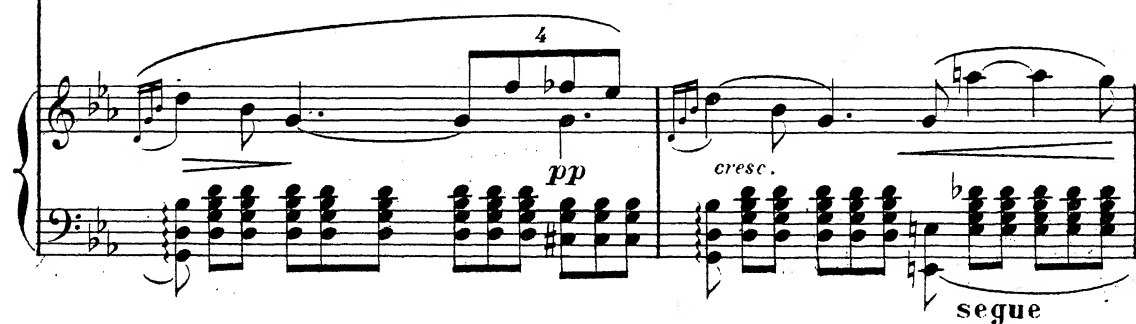
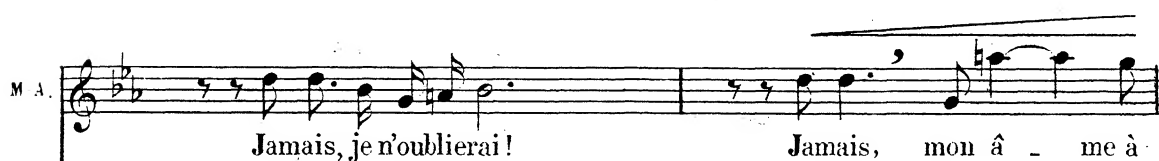
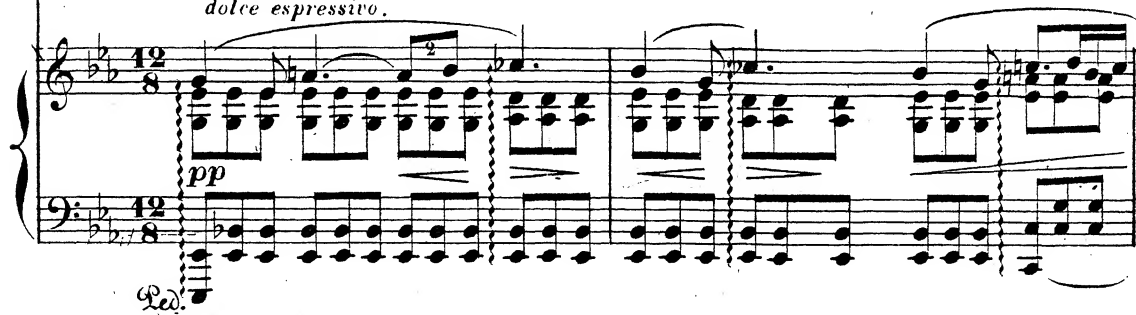
*poco rit. e dim.*

*p*

Andante. (♩ = 63)



Andante.  
dolce espressivo.



JACQUES.

a Tempo

Mari - e!



M.A. 

pas, car je t'ai - me plus que tu ne m'ai - mes.

J. 

Tais-toi!

M.A. 

Gar - de ma foi et ma ten - dres - se, je n'oublie pas!

*poco agitato*

*cresc.*

M.A. 

De toi, j'ai fait mon coeur,

*poco agitato*

*pp* *sf* *p*

Red.

**Agitato.**

M-A. *de toi ma joie et ma tris - tes - - - se!*

J.

**Agitato.** *Ma -*

**poco accelerando**

M-A. *I - nef - fa -*

J. *- ri - - - - e! Le ciel s'ou -*

*p* *p* *f* *p*

M-A. *- ble joi - - - e! Ah!*

J. *- vre quand j'en tends - - - ta voix! I - nef - fa -*

*cresc.* *cresc.* *4* *8*





M-A. tout, de tout...

**Moderato. poco agitato**

*p*

M-A. *dolce.* Et *a piacere.*

M-A. **Moderato.** nous nous verrons tous les deux, moi, très fière

**Moderato.**

*pp*

M-A. à ton bras, l'anneau d'or brillant à mon doigt,

M-A. 

sous le voile \_\_\_\_\_ et la robe blan - - - che, et toi, \_\_\_\_\_

M-A. 

\_\_\_\_\_ le bouquet au cha-peau, \_\_\_\_\_

M-A. 

mar-chant au son joy-eux \_\_\_\_\_ des clo - ches, \_\_\_\_\_

*ff*

*pp*

*Red.*

M-A. 

en - tourés \_\_\_\_\_ de parents, \_\_\_\_\_ d'a - mis en beaux ha - bits \_\_\_\_\_

*Red.*

M-A. *f* de fê - te. A - lors... Je sens mon cœur qui tres -

*sf* *cresc.*

M-A. *sempre cresc.* - saille de joi - e... *f* *pp* En rêvant... en rê -

*sf*

M-A. **Animato.** - vant ce bon - heur!

**Animato.** *p* *f* *cresc.*

*sf* *sf* *f* *sf*

JACQUES.

*a piacere.*

*f* Ah! Viens là, sur ce cœur qui bat — à se bri-

(♩ = 104)

*ff sf tr* *segue.*

*a Tempo.*

MARIE-ANNE.

Dieu! —

J. — ser!

*a Tempo.*

*fp* *fp* *fp* *tr* *tr*

M-A.

Laisse-moi!

*tr* *tr* *tr* *f sf* *p*

M-A. *Laisse-moi!* *Je n'ai plus de cou - ra - ge!* *f*

JACQUES. *Je ne te quitte*

*f* *dim.*

M-A. *f* *Dieu!*

J. *f* *plus!*

*f* *fp*

M-A.

J. *Je te tiens, je te gar - de!* *tr*

*fp*

J. *Je t'ai - me! Je t'ai -*

J. *- me, comme un insen - sé!*

## MARIE-ANNE.

J. *Par pi-tié, par pi-tié!*

## JACQUES.

J. *Un baiser,*

J. 

un bai - ser... un bai - ser en -

*ff* *f* *dim.* *segue.*

a Tempo.  
MARIE-ANNE.

J. 

Jac - - - - - ques!

*p*

a Tempo.

*p*

J. 

Lais - se-moi me griser de tes lè - vres, de

*mf*

MARIE-ANNE.

Jac - -

J. tes beaux yeux.

*f* *ff* *sf*

3

M-A.

3 5 5 5

M-A.

- ques.

*riten.*



(sempre agitato)

M-A. Res - tons ain - si tous les

JACQUES.

Res - tons ain - si tous les

*p*

(tranquillamente)

M-A. deux en - la - cés ten - dre -

J. deux en - la - cés ten - dre -

*pp*

*Red.*

*sf*

(agitato)

(tranquillamente)

M-A. - ment, dou - ce - ment, nous croy -

J. - ment, dou - ce - ment, nous croy -

*pp*

*rit.*

*Red.*

*Red.*

M-A. *pp*  
\_ ant dans un rê -

J. *pp*  
\_ ant dans un rê -

*dolciss. ppp poco accel. riten.*

**Andante. (♩ = 63)** *pp*  
- ve! Pour toi, j'oublie tout!

J. *Andante.*  
- ve! Il n'est que toi sur

*pp*

M-A. *rit.*  
J'oublie tout! Mon âme — à

J. *p*  
ter - re! O mon a - mante ai-mé - - e,

*cresc. segue.*

## a Tempo

M-A. *ff* *p*

toi, oui, pour toujours s'est donné - e!

J. *f* *p* (contenu)

a - do - ré - e! Que le flot sur nous

*sf* *pp* *p*

*Red.*

J. *poco a poco cresc.*

se déchaî - ne en fu - ri - e et que l'orage é - cla - tel.

## Poco a poco agitato.

J. *f*

Que pourrait-il ce flot contre l'amour?

*Poco a poco agitato.* *f*

## MARIE-ANNE

Contrel'amour.

First system of music for Marie-Anne's 'Contrel'amour'. It features a vocal line (M-A) and a piano accompaniment (P). The vocal line begins with a forte (*f*) dynamic and a melodic phrase. The piano accompaniment consists of a rhythmic pattern in the right hand and a more complex, arpeggiated pattern in the left hand. Dynamics include *f*, *ff*, and *f*. A triplet of eighth notes is marked with a '3'.

## Più animato

Second system of music, marked 'Più animato'. It includes vocal lines for M-A and J, and piano accompaniment. The vocal lines have lyrics: 'Ardent comme la Par ce di vin bai - ser où tressail - le mon'. The piano accompaniment features a fast, rhythmic pattern in the right hand and a more complex, arpeggiated pattern in the left hand. Dynamics include *p*, *pp*, and *tr.* (trills). The tempo is indicated as  $\text{♩} = 92$ .

Third system of music, continuing the 'Più animato' section. It includes vocal lines for M-A and J, and piano accompaniment. The vocal lines have lyrics: 'flam - me, qui prend tou - te mon â - me, par ton ri - re d'en - fant dont est fait mon bon.' The piano accompaniment features a fast, rhythmic pattern in the right hand and a more complex, arpeggiated pattern in the left hand. Dynamics include *p*, *pp*, and *tr.* (trills). The tempo is indicated as  $\text{♩} = 92$ . The section ends with a 'Ced.' (Cadenza) marking.

M-A. *à - me!*

J. *- heur, je te jure à ja - mais que tu se - ras ma*

*p cresc. sf tr*

**Allegro mod<sup>to</sup>**

M-A. *Et moi,*

J. *fem - me.*

**Allegro mod<sup>to</sup> (♩ = 116)**

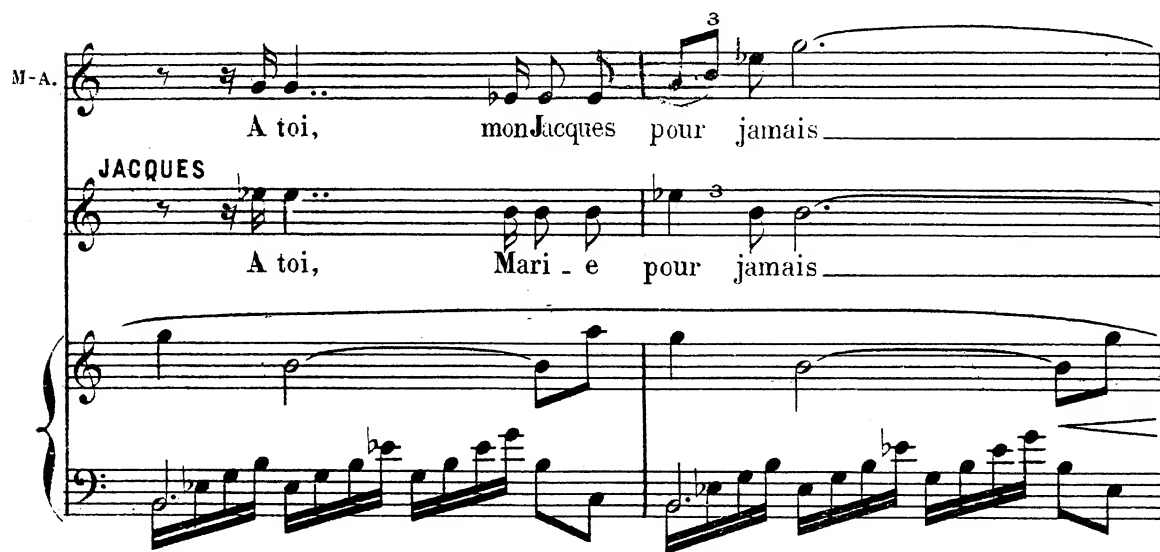
*ff f*

*Red.*

M-A. *je le jure aus.si, je te jure à ja - mais*

M-A. 

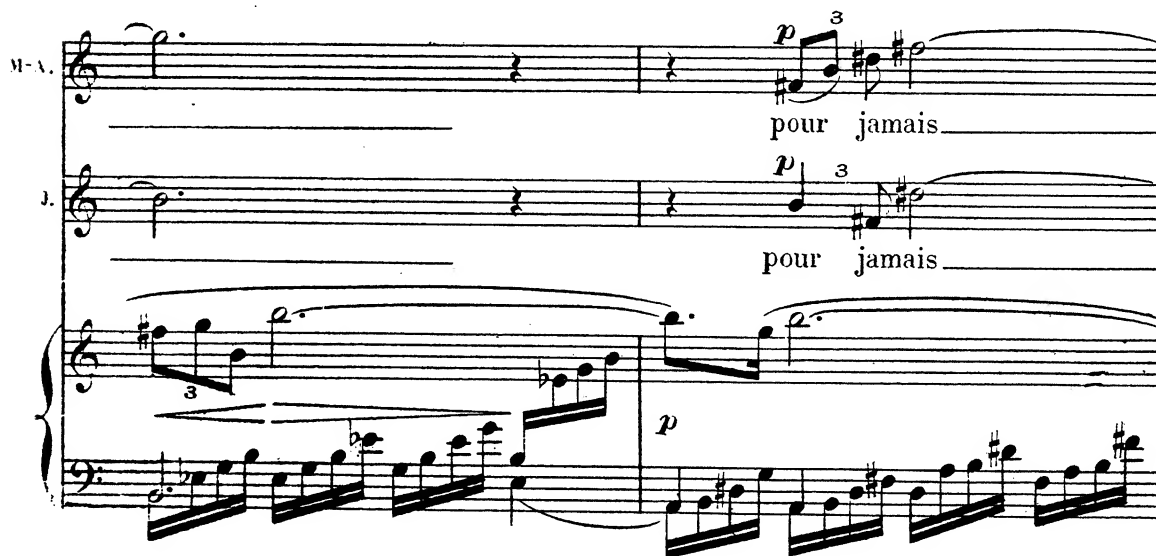
que je se-rai ta fem - - - - me

M-A. 

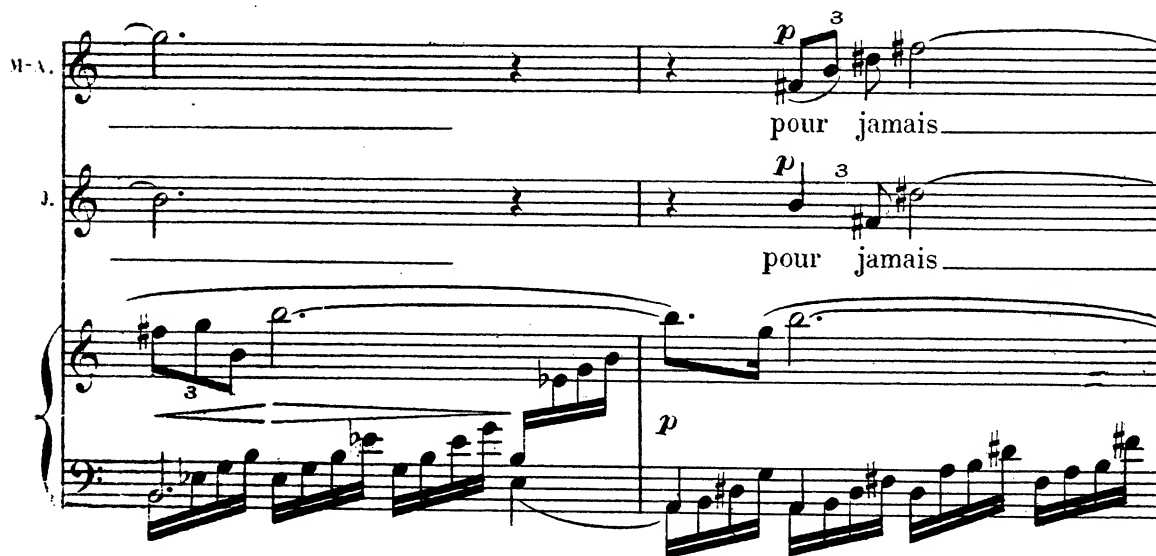
A toi, mon Jacques pour jamais

JACQUES

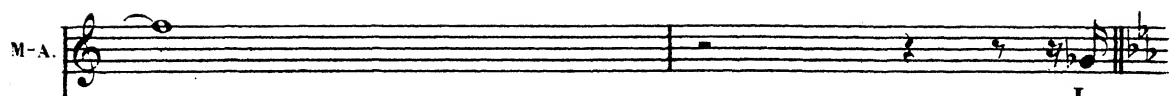
A toi, Mari - e pour jamais

M-A. 


pour jamais

J. 

pour jamais

M-A.  Je

J.  Je

 *dim.* *pp*

**Poco a poco rit.**

M-A.  t'ai - - - me, je t'ado - re, je me meurs dans tes

J.  t'ai - - - me, je t'ado - re, je me meurs dans tes

 **Poco a poco rit.**

**Andante**

M-A.  bras!

J.  bras!

 **Andante** *pp*

*Red.*

*pp*

J. Je t'ai - - me! Je t'a - do - -

**All! con moto**

MARIE-ANNE *pp* (JEAN-PIERRE paraît)

Je t'a-do - - re... Mon Père!

J. - - - re!

**All! con moto**

**JEAN-PIERRE (brutal)** (à sa fille)

On me l'a - vait bien dit. Viens i

*ff*



(à JACQUES)

J-P. *- ci... Quant à toi, propre à rien, je vais te régler ton*

**Più vivo**


JACQUES

J-P. *Je n'ai qu'une chose à répon - dre: Marie et moi — nous nous comp - - te...*

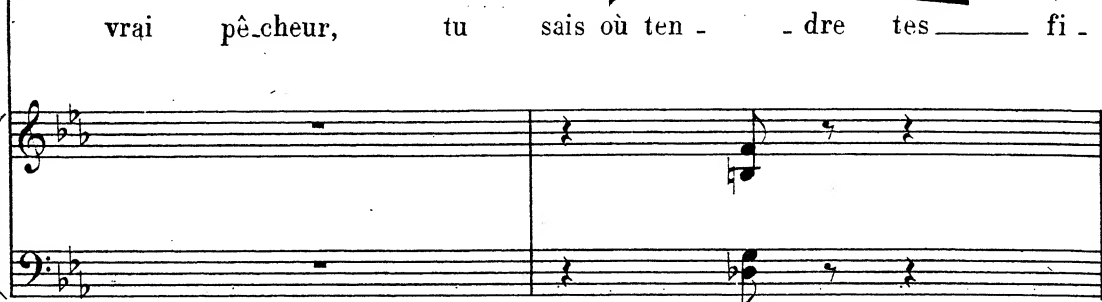
**Più vivo**


J. *sommes promis.*

J-P. *Ah! — tu mènes bien ta bar - que, mongar - çon! En*

J-P. 

vrai pêcheur, tu sais où ten - dre tes \_\_\_\_\_ fi -



J-P. 

\_ lets. Et l'on jet - te l'ap - pas, et l'on fait son ga -



V r. 

\_ lant pour pal - per les é - cus du vieux patron Jean - Pier -

J-P. 

\_ lant pour pal - per les é - cus du vieux patron Jean - Pier -



MARIE-ANNE

*p*

Ecoute-le..

JACQUES

*mf*

Oh! Patron, faut pas di-re ça, ce n'est pas vrai!

J.-P.

- re.

*sf sf*

(ironiquement)

J.-P.

Plus un mot, tu m'entends! —

Pau-vre fil-le qui

Andante (♩ = 54)

Variante

que ce monsieur lui ferait la cour si — el-le n'avait pour dot que ses beaux yeux..

J.-P.

croit — que ce monsieur lui ferait la cour si — el-le n'avait pour dot que ses beaux yeux

*dim.*

MARIE-ANNE

*p* 3

Pè - re.

JACQUES

*ff* >

Ah! sang Dieu!

*p*

J.-P.

Ah! la bonnehistoi - re!

Quoi? —

s'adressant à JACQUES

Après un instant d'hésitation,  
JACQUES s'enfuit comme un fou.

M.-A.

Par pitié!...

**Poco agitato****rit.****Vivo**

(♩ = 132)

*ff*

JEAN-PIERRE

Ah! ah! ah!

J-P. Et toi main - te - nant tu vas res - ter chez

J-P. nous, et ne re - ver - ras plus ce beau coureur de fil - les,

Variante  
- reur d'argent. C'est fi - ni, — à tout ja - mais fi -

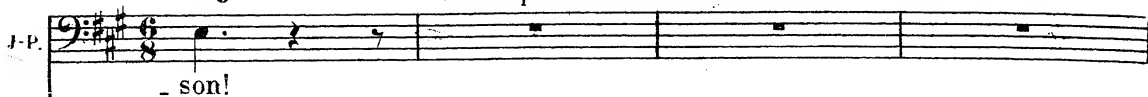
J-P. sim - ple cou - reur d'argent. C'est fi - ni, — à tout ja - mais fi -

- ni! Et tu m'o - bé - i - ras, ou si - non....

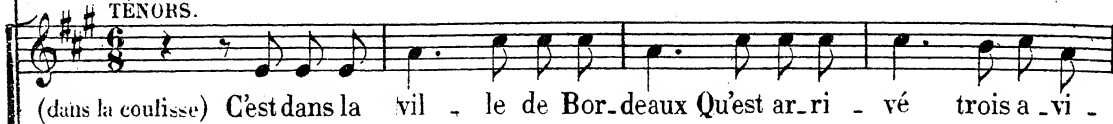
J-P. - ni! — Et tu m'o - bé - i - ras, ou si - non.... A la mai -

**Allegro.**

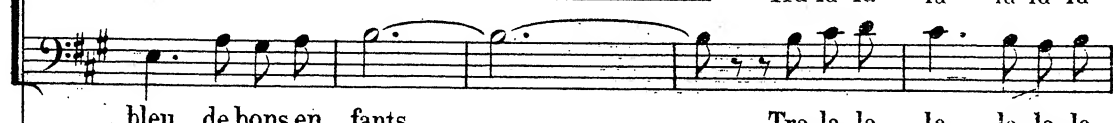
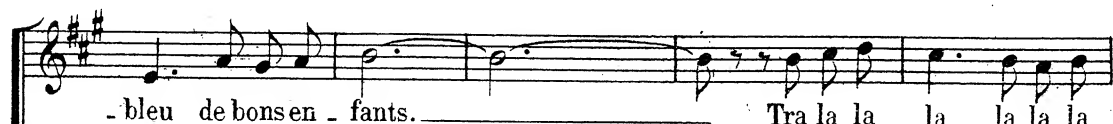
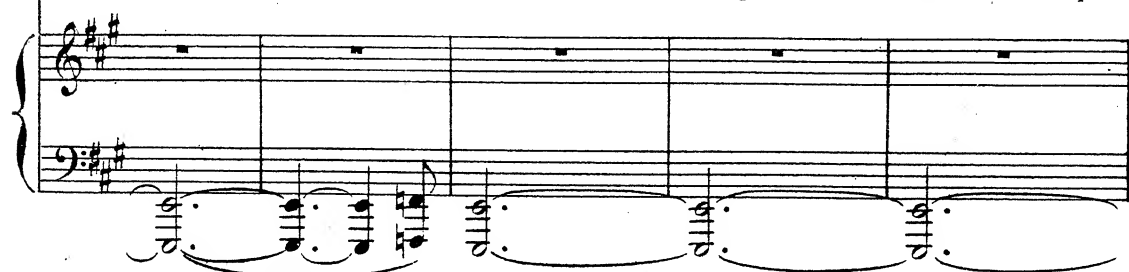
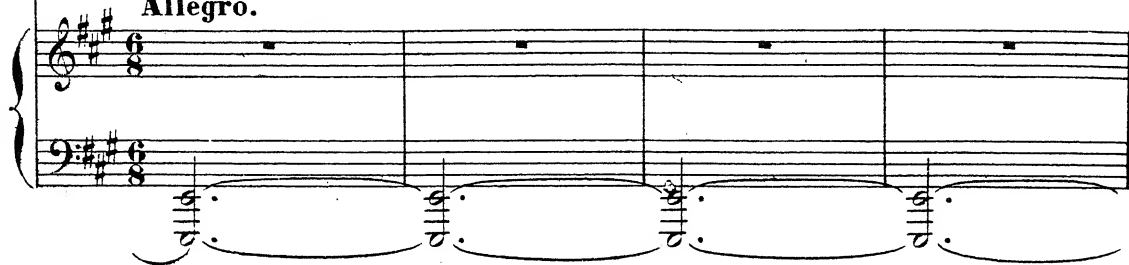
Brutalement il entraîne sa fille,  
tandis qu'une chanson de matelots résonne au loin.



TÉNORS.



BASSES.

**Allegro.**

JACQUES sort, il est comme fou.

la, — Ho - la! — Tra la la

la, — Ho - la! — Tra la la la, tra la la la, Tra la la

la, — la la la la. — Ho - la! —

la, — la la la la. — Ho - la! —

Les pêcheurs et les matelots en bordée sont entrés  
en scène et frappent aux volets du cabaret.

LANDI (à l'Hôtelier)

Apporte -

Ho - là!

Ho - là!

L. nous du bon, du sec, vieil hô-te - lier, cré vieux for - ban, ou nous cas -

L. - sons tout ton grée-ment!

*ff*

L. L'HÔTELIER.

Voi -

*p*

RH. - là! messieurs, voi - là!



LANDI

Sers-nous vite — et du bon. —

VIEILLE CHANSON

(dans la coulisse)

SOPR. et CONTR.

Même mouv!

(♩ = 112)  
Même mouv!

De bonma - tin no - tre fré -

LANDI

Les sardi - niè - res!

- ga - te Vit ar - ri - ver à l'ho - ri - zon De beaux vais - seaux, ils é - taient

qua - tre Et portaient deux cent - dix ca - nons. Al - -

- lons, en - fants, il faut se bat - tre, Du

Les Sardinières  
cœur au ven - tre, sa - cré nom! Et pa - ta

paraissent.  
poum, on se co - gnait, Et tous les quatre on les cou - lait. Et pa - ta

SOPR. *cresc.*  
 poum, on les cou - lait! Vi-vent nos ca - nons! Vi-vent  
 CONTR. *cresc.*  
 poum, on les cou - lait! Vi-vent nos ca - nons! Vi-vent

*ff* Les hommes se précipitent sur les  
 nos ca - - - - nous! Et  
 nos ca - - - - nous! Et

sardinières, bousculant tables, tabourets, escabeaux.  
 SOPR. *ff*  
 hale et ti - - re! v'là l'ressac, v'là l'res - sac! A  
 ALTO. *ff*  
 hale et ti - - re! v'là l'ressac, v'là l'res - sac! A  
 TÉNORS. *ff*  
 Et cric, et crac, v'là l'ressac, v'là l'res - sac,  
 BASSES. *ff*  
 Et cric, et crac, v'là l'ressac, v'là l'res - sac,

- marre ou vi - re! v'là l'ressac! v'là l'res-sac! Et  
 - marre ou vi - re! v'là l'ressac! v'là l'res-sac! Et  
 Et flic et flac, v'là l'ressac, v'là l'res-sac!  
 Et flic et flac, v'là l'ressac, v'là l'res-sac!

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics in French. The bottom staff is the piano accompaniment, featuring a complex rhythmic pattern with eighth and sixteenth notes, and a dynamic marking of *sf* (sforzando). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "- marre ou vi - re! v'là l'ressac! v'là l'res-sac! Et".

hale et ti - re, v'là l'ressac,  
 hale et ti - re, v'là l'ressac,  
 Et crac, et crac, v'là l'ressac,  
 Et crac, et crac, v'là l'ressac,

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is the piano accompaniment, featuring a complex rhythmic pattern with eighth and sixteenth notes, and a dynamic marking of *sf* (sforzando). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "hale et ti - re, v'là l'ressac, Et crac, et crac, v'là l'ressac,".

v'là l'res-sac, A - marre ou vi - - re,

v'là l'res-sac, A - marre ou vi - - re,

v'là l'res-sac, Et flic et flac,

v'là l'res-sac, Et flic et flac,

8

v'là l'res-sac, v'là l'res-sac! Ol-lé!

v'là l'res-sac, v'là l'res-sac! Ol-lé!

v'là l'res-sac, v'là l'res-sac! Ol-lé!

v'là l'res-sac, v'là l'res-sac! Ol-lé!

8

Ol-lé! Ol-lé! Ol-lé! Ol-lé! Ol-lé!

*sf* *mf*

(1) ♢

-lé! -lé! -lé! -lé!

*tr* *ff* *mp*

(Danse des Sardinères)

169

(♩=112)

This musical score is for a piece titled "Danse des Sardinères". It is written for piano and features a 2/4 time signature with a tempo marking of quarter note = 112. The key signature has one sharp (F#). The score is organized into six systems, each with a grand staff (treble and bass clefs). The first four systems consist of two measures each, while the fifth and sixth systems consist of four measures each. The music is characterized by rapid sixteenth-note passages in the right hand and block chords or simple rhythmic patterns in the left hand. Dynamic markings include *p* (piano) in the third system, *f* (forte) in the fourth system, *cresc.* (crescendo) in the fifth system, and *sf* (sforzando) in the fifth and sixth systems. The piece concludes with a double bar line in the final measure of the sixth system.

SOPR. *pp*  
Tout doux, la

CONTR. *pp*  
Tout doux, la

TÉNORS *pp*  
Tout doux, la

BASSES *pp*  
Tout doux, la



bel-le! te - nez - - vous

bel-le! te - nez - - vous'

bel-le! te - nez - - vous

bel-le! te - nez - - vous





(dispute des deux commères)

bien! cs! cs! cs! cs! l'au -

bien! cs! cs! cs! cs! l'au -

bien! cs! cs! cs! cs! l'au -

bien! cs! cs! cs! cs! l'au -

*mf*

*fp*

*f*

- ra!.. cs! cs! cs! cs! l'aura

- ra!.. cs! cs! cs! cs! l'aura

- ra!.. cs! cs! cs! cs! l'aura

- ra!.. cs! cs! cs! cs! l'aura

*fp*

*f*

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have the lyrics: "pas! Voi - ci Lu -". The piano part features a dynamic marking of *f* at the beginning and *pp* later. The piano accompaniment is written in a grand staff (treble and bass clefs).

*f* *pp*  
pas! Voi - ci Lu -  
pas! Voi - ci Lu -  
pas! Voi - ci Lu -  
pas! Voi - ci Lu -

Second system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have the lyrics: "- cas le beau ga -". The piano part features a dynamic marking of *fp* at the beginning and *fp* later. The piano accompaniment is written in a grand staff (treble and bass clefs).

- cas le beau ga -  
- cas le beau ga -  
- cas le beau ga -  
- cas le beau ga -

*f*  
- lant. S'il est ja - loux, tant pis pour lui, quand on a fait choix d'un ma -  
- lant. S'il est ja - loux, tant pis pour lui, quand on a fait choix d'un ma -  
- lant.  
- lant.

*ff*  
- ri. Il voudrait en vain se fâ - cher, Mais ne pour.rait rien em - pê -  
- ri. Il voudrait en vain se fâ - cher, Mais ne pour.rait rien em - pê -  
Il voudrait en vain se fâ - cher, Mais ne pour.rait rien em - pê -  
Il voudrait en vain se fâ - cher, Mais ne pour.rait rien em - pê -

- cher, — rien empê-cher, — rien empê-cher, tant pis! tant pis, tant pis pour

- cher, — rien empê-cher, — rien empê-cher, tant pis! tant pis, tant pis pour

- cher, — rien empê-cher, — rien empê-cher, tant pis! tant pis, tant pis pour

- cher, — rien empê-cher, — rien empê-cher, tant pis! tant pis, tant pis pour

**Vivace**

**ff** lui!

**ff** lui!

**ff** lui!

**ff** lui!

**ff** lui!

**Vivace** (♩ = 88) (1)  $\text{♩} = \text{♩}$

(1) Fin de la coupure facultative

SOPR.

*p*

Can toun, om - bré, s'yo viel - lo Noun plou -

CONTR.

*p*

Can toun, om - bré, s'yo viel - lo Noun plou -

TENORS

BASSES

*p* *sf* *sf* *sf* *sf*

- - rès pas, Jan - net - to! can toun,  
- - rès pas, Jan - net - to! can toun,  
can toun,

*sf* *pp* *sf* *più forte*

om-bré, s'yo viel\_lo s'yo

om-bré, s'yo viel\_lo s'yo

om-bré, s'yo viel\_lo s'yo

s'yo viel\_lo s'yo

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

*cres - cen - do*

viel\_lo Ol - lé! Ol - lé!

viel\_lo Ol - lé! Ol - lé!

viel\_lo

viel\_lo

*f*

*f*

*f*

*f*

*f*

*f*

First system of the musical score. It consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics "Ol -". The third staff is a vocal part (Tenor/Bass) with lyrics "Ol - lé!" and "Ol -". The bottom staff is the piano accompaniment, starting with a forte (*f*) dynamic. The key signature is D major (two sharps). The system concludes with a piano part marked *f* and a vocal part marked *f*.

Second system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics "lé!" and "Ol - lé!". The third staff is a vocal part with lyrics "lé!" and "Ollé! ol - lé! ollé! ol -". The bottom staff is the piano accompaniment, marked *ff*. The tempo is marked **Allegro**. The system concludes with a piano part marked *ff* and a vocal part marked *ff*.

Third system of the musical score. It consists of two staves for the piano accompaniment. The tempo is marked **Allegro** with a tempo indication of  $\text{♩} = 120$ . The system concludes with a piano part marked *ff*.

Ol - lé! Ol -

- lé! ran tan plan, pa-taplan, plan, plan, ran tan plan, ran tan

- lé! ran tan plan, pa-taplan, plan, plan, ran tan plan, ran tan

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of two sharps (F# and C#). They both sing the phrase "Ol - lé! Ol -". The third and fourth staves are piano accompaniment in treble and bass clefs respectively, also with a key signature of two sharps. They play a rhythmic pattern of eighth and sixteenth notes, with the lyrics "- lé! ran tan plan, pa-taplan, plan, plan, ran tan plan, ran tan" written below them.

- lé!

- lé!

plan! Ol.lé! Ol.lé!

plan! Ol.lé! Ol.lé!

The second system of the musical score continues with four staves. The top two vocal staves sing the phrase "- lé!". The piano accompaniment staves continue with the rhythmic pattern, with the lyrics "plan! Ol.lé! Ol.lé!" written below them. The system concludes with a double bar line. The piano accompaniment includes some complex chords and a triplet of eighth notes in the final measure.



Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The vocal parts have lyrics: "chantons! dansons!". The piano part is marked *Con fuoco* and *ff* (fortissimo). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes in the bass line.

chantons! dansons!\_\_\_\_

chantons! dansons!\_\_\_\_

chantons! dansons!\_\_\_\_

chantons! dansons!\_\_\_\_

**Con fuoco**

*ff*

Continuation of the musical score for four voices and piano. The vocal parts continue with the lyrics "chantons! dansons!". The piano part continues with the same rhythmic pattern, featuring eighth and sixteenth notes, with some chords and single notes in the bass line.

**SOPR.** *ff*  
 Chantons! — Dansons! — Aimons! —

**CONTR.** *ff*  
 Chantons! — Dansons! — Aimons! —

**TÉNORS.** *ff* (MARC avec les Ténors)  
 C'est dans la vil - le de Bor-deaux Qu'est ar-ri - vé trois a-vi.

**BASSES.** *ff* (LANDI avec les Basses)  
 C'est dans la vil - le de Bor-deaux Qu'est ar-ri - vé trois a-vi.

Ran tan plan, pa ta plan, plan, plan, ran plan plan.

Ran tan plan, pa ta plan, plan, plan, ran plan plan.

- sos. Les mate - lots qui sont de -

- sos. Les mate - lots qui sont de -

- dans — Ce sont par-bleu, de bons en-fants! —

- dans — Ce sont par-bleu, de bons en-fants! —

(avec un mauvais rire.)  
JACQUES. *f* Mais, —

Jac — ques!

Jac — ques!

C'est Jac — ques! Jac — ques!

C'est Jac — ques! Jac — ques!

Il est pâle, déjà un peu gris)

— j'entends rire i - ci, mes amis, me voi - là!

MARC.

Au ca-baret? —

— C'est vraiment du nou - veau! Comment, c'est toi?

*p*

JACQUES.

De quoi? Tu le vois bien!

*p*

MARC.

Tu viens boire avec nous? — Que veux - tu?

*f*  
Du plus rai - - - de!

*sf*

**Poco meno vivo**

MARC.

*p*  
C'est à n'y rien com-pren-dre, on m'a changé notre

*espressivo*  
*sf*

M.  
hom - - - me! Ici ja - dis, tu ne venais ja -

M.  
- mais -  
**Tranquillamente**

*sf*  
*a piacere*  
*pp e rit.*

JACQUES. (se versant encore à boire et frappant sur la table)

J'y viendrai main - te - nant, car je veux ou - bli - er.

**a Tempo. (Allegro)**

MARQ. *pp* (avec fureur)

Rien! Buvons, sangdieu, bu -

*p*

Qu'est-ce qu'on t'a fait?

- vons! Vi - ve ce qui rend fou, vivent les cris, le ri -

*p*

- re, vive l'ab - sinthe et l'eaude vi - - e. J'en veux plein mongosier,

*sempre cresc.*

J. j'en veux plein mon cerveau! Buvons pour boire en-

*ff* **Agitato**  
- co - re! C'est si bon d'être gris, de

*rit.* (il boit toujours)  
per - dre la rai - son, et de ne plus penser...

**Andantino.** **MARÇ.** *p*  
Que dit - il?

**Andantino.** (♩ = 80) *sf*

LANDI

*p*

Qu'a-t-il donc ?

**Allegro**

JACQUES. (ricanant)

A - lors quoi, les a - mis,

vous ne ri - ez donc

plus ?

Trouble-rai-je la fê - - - te, suis-je donc un gê -

- neur ?

Tra la la la, no - tre fré -



J. *- ga - te Vit ar - ri - ver à l'ho - ri - zon De beaux vais - seaux, ils é - taient*

J. *qua - tre Et portaient deux cent dix ca - nons.* (MARC avec les Ténors)  
 TÉNORS *f* *Et portaient deux cent dix ca - nons. Al - - lons, en - -*  
 BASSES. *f* (LANDI avec les Basses)  
*Al - - lons, en - -*

SOPR. *On danse ff (JEANNE avec les Sopr.)*  
 CONTR. *ff*  
*Du cœur au*  
*Du cœur au*  
*- fants, il faut se bat - tre, Du cœur au*  
*- fants, il faut se bat - tre, Du cœur au*

ven - - tre, sa - - cré nom! Et pata poum, on se co -

ven - - tre, sa - - cré nom! Et pata poum, on se co -

ven - - tre, sa - - cré nom! Et pata poum, on se co -

ven - - tre, sa - - cré nom! Et pata poum, on se co -

The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. Dynamics include *sf* and *ff*.

-gnait Et tous les quatre on les cou - lait, Et pata poum, on les cou -

-gnait Et tous les quatre on les cou - lait, Et pata poum, on les cou -

-gnait Et tous les quatre on les cou - lait, Et pata poum, on les cou -

-gnait Et tous les quatre on les cou - lait, Et pata poum, on les cou -

The piano accompaniment continues with two staves, featuring chords and a bass line. A dynamic of *sf* is present.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "Vivent nos canons! vivent nos canons!". The music is in G major (one sharp) and 2/4 time. The vocal parts have a melodic line with some grace notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The first system ends with a measure marked with a fermata and a forte (*sf*) dynamic.

lait! Vi-vent nos ca - nons! vi-vent nos ca - - -

8

Second system of the musical score. It continues with the same four vocal staves and piano accompaniment. The lyrics are "nons! Ho-lé! Ho-lé! Ho-". The music is in G major (one sharp) and 2/4 time. The vocal parts have a melodic line with some grace notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system ends with a measure marked with a fermata and a forte (*sf*) dynamic.

nons! Ho - lé! Ho - lé! Ho -

nons! Ho - lé! Ho - lé! Ho -

nons! Ho - lé! Ho - lé! Ho -

nons! Ho - lé! Ho - lé! Ho -

8

## JACQUES. (avec emportement)

*f*  
Vi - ve boire et s'en - i -  
- lé! Ho - lé!  
- lé! Ho - lé!  
- lé! Ho - lé!  
- lé! Ho - lé!

*sf*  
- vrer, ou - - bli - er tout et ne plus croire à  
*sf* suivez.

Detailed description: The musical score is for a piece titled 'JACQUES. (avec emportement)'. It consists of vocal staves and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal part begins with a forte (*f*) dynamic, singing 'Vi - ve boire et s'en - i -'. This is followed by a series of staves where the vocal line is mostly sustained notes with lyrics '- lé! Ho - lé!'. The piano accompaniment features arpeggiated chords and moving lines, with some sections marked *sf* (sforzando). The bottom section of the score includes the lyrics '- vrer, ou - - bli - er tout et ne plus croire à' and ends with the instruction '*sf* suivez.'.

J. rien!

SOPR. *ff*  
Vi - ve boi - - - - re et s'en-i -

CONTR. *ff*  
Vi - ve boi - - - - re et s'en - i -

TÉNORS. *ff*  
Vi - ve boi - - - - re et s'en - i -

BASSES. *ff*  
Vi - ve boi - - - - re et s'en - i -

J. 3 3 3 3  
Se mo-quer des ser - ments, ri - re de la ca -

-vrer.

-vrer.

-vrer.

-vrer.

-vrer.

*, a piacere*

J. *res - - - se et des bai - sers - - - de sa - - - maî -*

*suivez.*

*sf* *suivez.*

*ff*

J. *- tres - - - - - se!*

SOPR. *Ou - bli - er tout, se mo - quer des ser -*

CONTR. *Ou - bli - er tout, se mo - quer des ser -*

TÉNORS. *Ou - bli - er tout, se mo - quer des ser -*

BASSES. *Ou - bli - er - - - tout, se mo - quer des ser -*

*ff*

\_ ments! Du vin! Du vin!

\_ ments! Du vin! Du vin!

\_ ments! Du vin! Du vin!

\_ ments! Du vin! Du vin!

JEAN-PIERRE sort du hangar en bourrant sa pipe.

JACQUES.

*f* Ri - ons de nos pa -

*dim.*

J. *- trons. \_\_\_\_\_ Ont - ils \_\_\_\_\_ be- so- in de*

J. *nous, ils vien - - - - nent nous ser- rer les*

J. *main, puis nous trai - tent com- me des chiens. \_\_\_\_\_*

SOPR. *ff*

CONTR. *ff*

TÉNORS. *ff*

BASSES. *ff*

*Oui, \_\_\_\_\_*

*Oui, \_\_\_\_\_*

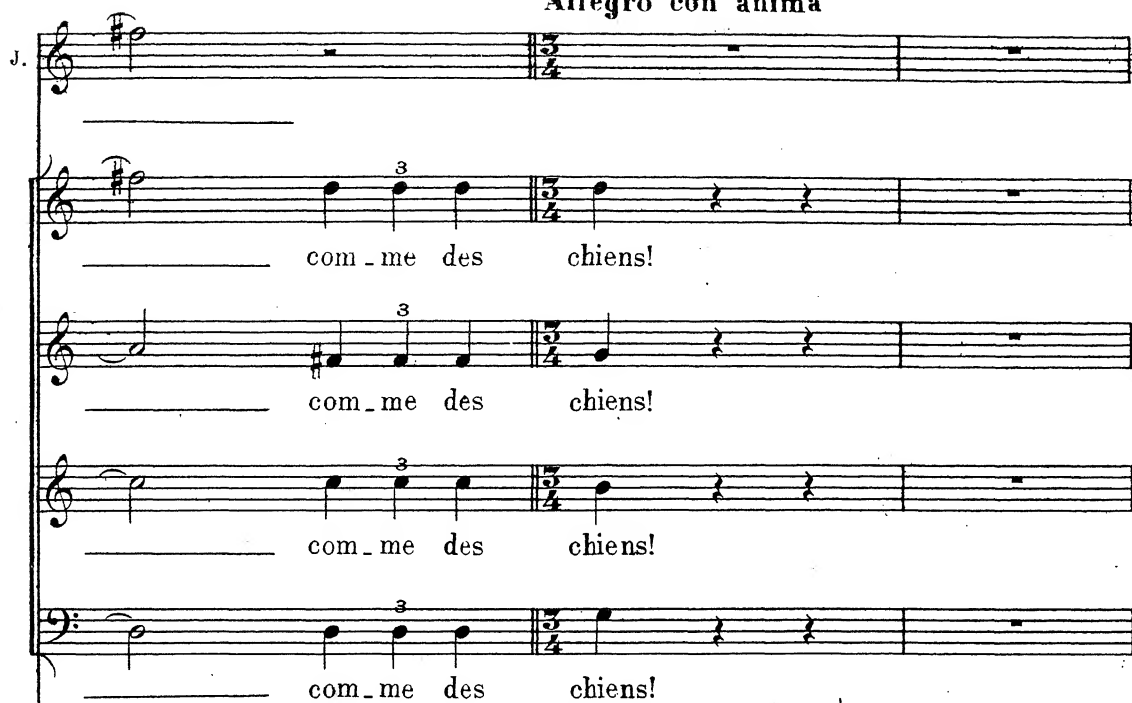
*Oui, \_\_\_\_\_*

*Oui, \_\_\_\_\_*

*Oui, \_\_\_\_\_*



**Allegro con anima**

J.  **com\_me des chiens!**

**com\_me des chiens!**

**com\_me des chiens!**

**com\_me des chiens!**

**com\_me des chiens!**

**Allegro con anima (♩=126)**

**f** **ff**

**JACQUES**

**Tout**



**f** **ff**

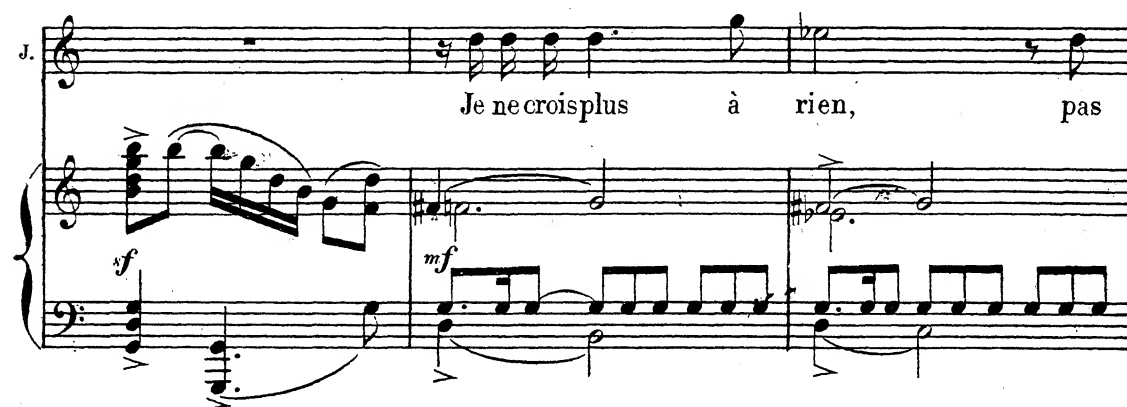
J. n'est qu'in - jus - ti - ce, et men songe i - ci -



J. - bas



J. Je ne crois plus à rien, pas



J. plus à Dieu qu'au Dia - - - ble.



JEAN-PIERRE

Que c'est bê - - - te un i - vro - - - gne!

*p*

12 6 6 12

JACQUES

Ah! il ar - ri - ve bien, celui-là... qu'il me dise un seul mot

*p*

*ff*

3 3

Moderato

JEAN-PIERRE

Je di - rai - - - ce qu'il - - - me plaît à

*p*

Moderato (♩ = 116)

*fp*

J.-P.

di - - - re, Et n'ai peur de per -

*p*

J-P. *p* *ff*

- son - - - ne Et, par - bleu, c'est bien

J-P. *cre - scen - do*

sim - ple: on en veut au pa - tron, on crie con - tre ce -

J-P. *ff*

- lui qui dé - fend son bien, sa fil - le, son ar - gent, \_\_\_\_\_

J-P. *p* *ff*

qui ne se laisse pas \_\_\_\_\_ vo - ler! **Allegro con anima**

JACQUES

*ff*

Volei?

J. vo-ler? et c'est moi —

J. — qui serais un vo-leur!

JEAN-PIERRE (en ricanant)

Et tant pis pour ceux qui se re-con-nais-sent!

## JACQUES

C'est bien pour moi?  
(violent)

Pour toi, ——— si tu le veux!

Malheur! j'en ai

trop sup- por- té... quand on l'in- sul- te, un ma- te- lot tou-

- jours doit a- voir son cou- teau pour en trou- er la peau des au- tres...

All<sup>o</sup> agitato (♩ = 116)

JEANNE.

(JACQUES retire sa veste)

MARC (à JACQUES)

J'ai peur! —

Viens.

L'HÔTELIER.

Ça se gâte, emmenez - le.

à MARC)

Emmène -

LANDI

Emmenons-le..

l'H.

Il est fou!

SOPR.

Il est fou! Tenez-le!

CONTR.

Il est fou! Tenez-le!

TÉNORS.

Il est fou! Son couteau!

BASSES.

Il est fou!

Attention!

*cresc.*

le. J'ai peur! \_\_\_\_\_

**MARC.**  
Viens. Viens.

L. Allons, viens, rentrons chez-nous.

(aux femmes)  
H. Prenez gar - - - de! Ecartez-vous écartez-

Allez-y! Il est fou!

Allez-y! Allez-y!

Allez-y! \_\_\_\_\_ Allez-y! \_\_\_\_\_

Prenez gar - - - de! Prenez gar - - - de!



Je. Te-nez-le donc! Te-nez-le donc! Ah! Dieu!

M. Sois sa - - - - - ge.

L. Tais-toi, plus de bruit! Plus de bruit, non!

I<sup>H</sup>. (à JACQUES)  
vous! Tais-toi, plus de bruit! Plus de bruit, non!

Te-nez-le donc! Te-nez-le donc! Pre - nez gar - de.

Te-nez-le donc! Te-nez-le donc! Pre - nez gar - de.

Quel \_\_\_\_\_ en-ra-gé! \_\_\_\_\_ Est-il \_\_\_\_\_ méchant!

Quel \_\_\_\_\_ en-ra-gé! \_\_\_\_\_ Est-il \_\_\_\_\_ méchant!

6 6 6 6

JACQUES. *ff*

Lâchez-moi! \_\_\_\_\_ Lâchez-

TÉNORS. *ff*

Tenez-le bien, \_\_\_\_\_

BASSES. *ff*

Tenez-le bien, \_\_\_\_\_

moi! Scélé - rats, bandits, mi - sé -

MARC.

Assez! Assez!

LANDI.

Assez! Assez!

ne lâchez pas! Assez! Assez!

ne lâchez pas! Assez! Assez!

JEANNE.

*ff*

Ga - - - - - re!

*a piacere.*

J.

- ra - - - - - bles!

Le premier qui s'ap-

MARC.

Assez! \_\_\_\_\_

LANDI

Assez! \_\_\_\_\_

L'HÔTELIER.

Assez! \_\_\_\_\_

SOPR.

Ga - - - - - re.

CONTR.

Ga - - - - - re.

Assez! \_\_\_\_\_

Assez! \_\_\_\_\_

*a piacere.**fff**f**sf**f**f*

**Con fuoco.**

*Jr.*

Ga - - - re! Jac - - -

*J.*

- proche est mort!

(tout le monde recule terrifié)

*M.*

Tais-toi! Tais-toi! Quel en-ra-

*L.*

Jac - - - ques! Ce pau - vre

*H.*

Ecartez-vous! Ecartez-vous! Quel en - ra -

Cris: Prenez garde, retenez-le,

Cris: Prenez garde, retenez-le,

Cris: Arrêtez, arrachez-lui son couteau

Cris: Passez derrière lui, prenez-lui

segue. Con fuoco. ( $\text{♩} = 132$ )

## MADELEINE paraît

**Poco allargando**

J<sup>e</sup> - - - ques! Jac - - - ques! Ga - - - re!

M<sup>e</sup> - gé! Est - il mé - chant! - Madelei - - - ne!

L. Jac - ques! Quel en - ra - gé! - Sa pau - vre mè - re!

H. - gé! - Il veut tout tuer! - La pau - vre fem - me!

il est fou, il veut tout tuer! Made - lei - - - ne!

il est fou, il veut tout tuer! Voilà sa mè - re!

il ne sait plus ce qu'il fait, il est fou. Made - lei - - - ne!

le bras, gare! prenez donc garde! La pau - vre fem - me!

**Poco allargando**

8-1

MS

*ff* Mongas! mon gas! mon p'tit gas! — *a piacere*

*a piacere*

*f* *p*

MS

JACQUES

J'é - touf - fe... Moderato (♩=116)

MADELEINE rit. Meno vivo

Mon pauvre en - fant... Meno vivo

rit. *pp*

Me

je le sais ton chagrin!

*poco rit.*

*Poco più animato*

*poco rit.*

Vien s'en vi - te avec

*f*

*segue*

*Andantino*

moi, Je te con-so-le - rai.

**JACQUES** (tombe en sanglotant dans les bras de sa mère, qui l'emmène comme un enfant)

*Andantino* (♩ = 63)

Maman! maman!

*pp*

*cresc.*

*f*

*p*

*f*

*pp*

*ff*